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ducted the performance with his usual ability, and made the most of the limited means at his control.

COMPLIMENTARY CONCERT TO MR. W. J. HILL.

Notwithstanding the inclemency of the weather, a very large audience attended Irving Hall on this occasion, although it represented but a moiety of the tickets sold, so great was the interest taken in the compliment to Mr. W. J. Hill.

After the *beneficiare*, Wehli was the point of attraction, and certainly his playing on that occasion fully justified the extraordinary popularity he enjoys in this city. He played his *Fantasies* on "Norma" and "Faust," and he never rendered those brilliant and effective compositions more brilliantly and effectively. He was evidently in a playing mood, for he dashed off every intricate passage with a fluency and certainty and an *elan*, in a manner altogether unapproachable. That noble Chickering Grand, No. 50, so famous for its travels and its beauty, seconded his efforts bravely, responding to every phase of sentiment and expression, and filling the large hall with a body of tone at once grand, sonorous, brilliant and sympathetic. Of course Wehli was encored over and over again, for the public never seem tired of listening to his playing. His success was every way brilliant.

Mr. W. J. Hill never before sang so well. His voice—a light and beautiful tenor—was in perfect order, and he used it with care and judgment. Both in his Italian selections and his English ballads he displayed excellent taste, singing with a grace and expression that elicited praise from the critical, and the most hearty and prolonged applause from the entire audience. If this was not an occasion of inspiration, Mr. Hill is in a fair way to attain a high position.

Of the other performers assisting Mr. Hill we do not care to speak, for their efforts by no means reached the standard of excellence indicated by their previous performances.

ITALIAN OPERA.—THEATRE FRANCAIS.

Signor Antonio L. Mora will commence an operatic enterprise, at the Theatre Francais, on Monday evening next, Feb. 11th. He has engaged as his Prima Donna, a lady who, although comparatively unknown in this country, has for some time enjoyed a European reputation. Signora Giuditta Altieri comes to us from Lima, where she created a grand furore by her impassioned singing, and her powerful dramatic personations of the leading operatic rôles. The press of that city bestowed the most brilliant encomiums upon her efforts, placing her beside the finest artists of Europe.

They award her a magnificent voice, and pronounce her a dignified and beautiful woman. A great deal of curiosity is excited to witness her debut, and an overflowing audience may be expected.

The other artists engaged are Miss Adelaide Phillips (a star in any company), Signor Ettore Irfre, Signor Fortuna, Signor Milleri, with some other excellent artists.

Appropriate scenery and fine costumes are promised, and the chorus and orchestra will be under the personal management and direction of the new Impresario, Signor Mora.

The season will consist of twelve nights and four matinees, for which subscription tickets can be procured at Beer & Schirmer's, 701 Broadway.

TWENTY-THIRD SUNDAY CONCERT.

Another crowd greeted Mme. Parepa and her associates in Steinway Hall, last Sunday evening. Parepa's first song, given by request, did not bring out her best points of vocalization, and therefore made comparatively slight effect. Hullah certainly derived no *eclat* from that specimen of his ability to compose effective vocal music.

Gounod's "Ave Maria," although very familiar by frequent performance, afforded Parepa far better opportunity to move a grand public, and she improved that chance admirably. Blumenthal's sacred song is not remarkable for either melody or expression, but Parepa did all for it which a finished singer could.

Carl Rosa and S. B. Mills were rather more successful than at previous concerts in awakening public enthusiasm, as they displayed more purpose to excel, and imparted unusual warmth to their execution.

The orchestra filled up pleasantly the moments allowed them either for opening pieces or interludes, and the concert would have been enjoyable but for the very close, uncomfortable atmosphere, that prevailed against general satisfaction with the musical entertainment.

MR. I. B. POZNANSKI AND THE GERMAN PRESS.

Until very lately the German papers, led by a well-known partizan writer, who has the happy faculty of criticizing abusively or favorably, according to his interest, performers he has never heard and performances he never witnessed, denied every kind of merit to our talented countryman, Mr. I. B. Poznanski. But a conscientious remorse begins to exercise a salutary sway, and tardy justice is being rendered to one of the truest artists now residing in our midst.

A writer in the *Staats Zeitung*, reviewing the Poznanski Quartette Soirees, says:

"Mr. Poznanski manages his *four-leaf clover*

with elegance, power and artistic conception. He himself wields a bow as cultivated as it is soul-filled, and although his virtuosity is predominant among his coadjutors, he nevertheless carefully avoids stepping beyond the mark."

Speaking of the performance of the Schumann Quartette in A minor, he says:

"Mr. Poznanski is particularly entitled to our sincere thanks for the pure and heartfelt manner in which he rendered his part in the third movement of this work."

And concludes his remarks in the following words:

"As regards the whole enterprise of Mr. Poznanski, the soiree in question gave sufficient evidence that he is worthy of the interest which the public feels for him, not only on account of the mastery which he possesses on his instrument, and which is deserving of the highest acknowledgment, but also on account of his efforts of implanting good chamber music upon this soil. The zealous self-denial with which this object is in this instance pursued by all its participants, renders this endeavor so much more worthy of acknowledgment and support."

MR. A. H. PEASE AND SIGNOR SEVERINI'S MORNING CONCERTS.—These talented and popular artists, encouraged by the success of their previous concerts, will give another series of five morning concerts, at Steinway's Room, commencing Monday Feb. 11, at 3 o'clock, P.M., to be continued on each succeeding Monday. The programme will be very varied, including several novelties, both vocal and instrumental, and the selections will be from the choicest of the classic and modern schools. We hope to see these concerts liberally patronized. The subscription price for the entire series is five dollars.

THE TEMPLE OF MYSTERY.—It is hardly possible to spend an hour or two more pleasantly than at Hartz's Temple of Mystery in Dodworth Hall. His slight-of-hand tricks and his tricks of delusion are executed so deftly, so swiftly, and so gracefully that it is impossible for the keenest eyes to detect the manner or the method of the doing. The floating head, which is a masterpiece in the art of delusion, still excites the wonder of crowded audiences—still defies all conjecture as to the agency by which the feat is accomplished.

TWENTY FOURTH SUNDAY CONCERT.—Mr. I. F. Harrison's 24th Sunday Concert will take place, to-morrow evening at Steinway Hall, when the admirable Parepa, Carl Rosa, and Mr. S. B. Mills will appear in addition to the orchestra led by Theodore Thomas. With these artists the programme will be as attractive as usual, and will no doubt draw together as vast an audience as that which attended the twenty-third Sunday evening concert, at the same place.

PHILHARMONIC REHEARSAL.—The tenth Philharmonic rehearsal, takes place at Steinway Hall, on Saturday next, Feb. 16, at three o'clock p.m., when the following instrumental pieces will be rehearsed: Symphony No. 2, Beethoven; Tasso, Poem Symphonique, Liszt, and Overture Magic Flute, Mozart.